



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

13.14 SEASON

EARLY MUSIC CONCERTS

Heinrich Schütz: Musikalische Exequien

SCHOLA CANTORUM AND THEATRE OF EARLY MUSIC

Daniel Taylor, conductor

Sunday, March 30, 2014

Trinity College Chapel

University of Toronto

6 Hoskin Avenue

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PROGRAM

‘Jesu Rex Admirabilis’

Giovanni Pierluigi da Palestrina
1525-1594

‘If Ye Love Me’

Thomas Tallis
1505 – 1585

‘Let My Prayer Come Up’

Henry Purcell
1659-1695

‘Ave Verum Corpus’

William Byrd
1539 – 1623

‘Musicalische Exequien’, Op.7, SWV 279-281

Heinrich Schütz
1585-1672

Part I: Concert in Form einer teutschen Begräbnis-Missa /
Concerto in the form of a German burial Mass

Part II: Motette “Herr, wenn ich nur dich habe” /
Motet “Lord, if I have but Thee”

Part III: Canticum Simeonis / Canticle of the blessed Simeon

University of Toronto Schola Cantorum and Theatre of Early Music
Daniel Taylor, conductor

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NOTES

The following is the prefacing text to Heinrich Schütz's *Musicalische Exequien*, written by the composer and included in the published edition of 1636. The translation is taken from Gregory S. Johnston's *A Heinrich Schütz Reader: Letters and Documents in Translation* (Oxford University Press, 2013).

Separate Index of the Musical Items found in this work, together with the Ordinances for the Benevolent Reader.

There are only three pieces or *concertos* to be found in this slight musical work. 1. All those passages from Holy Scriptures and verses of Christian hymns which His late Grace had recorded and written on the outside of the lid and on both sides, as well as at the head and foot, of his coffin made in secret during his lifetime, are gathered together and set in a concerto, in the form of a German *Missa*, after the manner of the Latin *Kyrie*, *Christe*, *Kyrie Eleison*; *Gloria in excelsis*; *Et in terra pax*, etc. 2. The passage or text which His late Grace selected and ordered for his funeral: "Herr, wenn ich nur dich habe, etc." 3. The Canticle of Simeon [*Canticum Simeonis*] "Herr, nun lässest du deinen Diener in Friede fahren, etc." ordered by His late Grace for his stately interment, during which a separate choir with another text is introduced, which begins: "Selig sind die Toten, etc." Following now are the Ordinances and Preparations for each *concerto*.

I.

*Ordinance of the Concerto or the German burial Missa:
Nacket bin ich vom Mutterleibe kommen*

1. This *concerto* composed after the manner of a Latin or German *Missa* is concerted to the organ 6. *Vocum* or by 6 singers strictly speaking, and has two discants, one alto, two tenors, and a bass. 2. In the alto part, however, there are also two passages for a bass voice (when the alto drops out or is silent), which is intended to lend greater variety to the concerto, and hence must also be assigned and sung. 3. From these six *concertato* voices six other voice parts can be additionally copied out (where the word *Capella* is indicated and up to the next vertical line), and thus a separate choir or *Capella* can be set up and introduced. 4. For the benefit of the singers, I have transposed the *basso continuo* a fourth lower, with the appropriate chords for accompanying these works on the organ, knowing that a fifth lower would have been more natural to the organ and perhaps would have better served inexperienced organists. 5. Because I had to bring together verses of German hymns in several modes into one composition [*corpus*], I hope prudent musicians shall forgive me where occasionally I have had to stray outside the bounds of the *Ninth Mode* to follow the chorale tunes. 6. Whoever might like this work of mine could make good use of it now and then in place of a German *Missa*, and perhaps at the Feast of the Purification [of the Virgin Mary] or on the 16th Sunday after Trinity.

II.

Ordinance for the Motet: Herr, wenn ich nur dich habe.

It is in *Octo Vocum* for two equal choirs, and can also be arranged and performed without the organ, according to preference.

III.

Ordinance for the Canticle of Simeon: Herr, nun lässest du deinen Diener in Friede fahren

1. It is to be noted that this *concerto* is for two choirs, and each choir has its own text. *Chorus primus* is in five parts and recites the words of Simeon: "Herr, nun lässest du deinen Diener." *Chorus secundus* is in three parts, for two discants and one baritone or high bass, and sings the following passage, among others: "Selig sind die Toten, die in dem Herrn sterben." With this *invention* or *Chorus Secundus*, the author wishes in some measure to introduce and intimate the joy of the disembodied blessed soul in heaven, in the company of heavenly spirits and holy angels. 2. *Primus chorus* is placed close to the organ, *secundus chorus* however in the distance, and as it is considered by each to be most desirable. 3. Whoever might wish to have this *chorus secundus* copied out once or twice, and to assign these parts to different locations depending on the circumstances of the church, the author hopes the effect of the work might be greatly augmented.

**A few reminders for the violone or the great bass viol, included here
in place of an appendix, since there was still room.**

That the *violone* or the great bass *viol*, when properly played, is the most convenient, most agreeable instrument for the *concertato* voices when they *concert* and sing alone to a quiet organ, and a singular adornment to the *Music*, is evinced not only by the effect itself but confirmed moreover by the example of the most famous musicians in Europe, who these days make use of this instrument all the time in their performances, as mentioned above. Consequently it was not inadvisable, in connection to publishing the concerted musical compositions, to have yet another copy made of the *basso continuo* [part] for the *violone*, and to add it to this work along with the one for the organ. As also occurs with the present slight work of mine, I am resolved to do this in such a manner, and in future with other of my editions soon to follow, God willing. Although a separate and properly arranged *bass* for the aforementioned *violone* could be prepared and published, and not just the print of the *bass* for the organ, we will just keep to this print for the sake of sparing expenses. It is assumed that everyone who has learned to play this foundational [*fundamental*] instrument will know how to proceed using a keen ear and good judgment. For the sake of those with less experience, however, I have included three brief memoranda about how the *violone* can be discreetly played from this print of the organ bass part:

1. Wherever alto or tenor clefs are indicated, the *violone* can likewise play along, but always an octave lower. For example, in a vocal trio, as for two discantists and an alto, the *violone* can play the alto an octave lower with good effect. It is, however, important to take note of the following:
2. When these upper parts, such as discant, alto or tenor, enter fugally one after the other, then the *violone* remains silent and first joins in with the bass.
3. One should observe in particular as well that, when two or more bass voices alone *concert* [to the organ], then the *violone* remains silent, because the bass voice provides the *Fundament* without it, and the *violone* playing the same strings [*Chorden*] or unisons produces an unpleasant harmony.

Should one thing and another more be called to mind, the ear and practice shall advise and instruct.

TEXTS AND TRANSLATIONS

PALESTRINA

IESU, Rex admirabilis
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis.

Te nostra, Iesu, vox sonet,
nostri te mores expriment;
te corda nostra diligant
et nunc, et in perpetuum. Amen.

TALLIS

If ye love Me keep my commandments
And I will pray the Father
And he will give you another comforter
That he will bide with you forever
In the spirit of truth.

PURCELL

Let my prayer come up into thy presence as the
incense
And let the lifting up of my prayers
Be a humble sacrifice.

BYRD

Ave verum corpus, natum de Maria Virgine vere
passum,
immolatum in cruce pro homine,
cuius latus perforatum fluxit aqua et sanguine
esto nobis praegustatum in mortis examine.
O Iesu dulcis, O Iesu pie, O Iesu, fili Mariae.
Miserere mei. Amen

HEINRICH SCHUTZ

Teil I: Concert in Form einer deutschen Begräbnis-Missa

INTONATIO (Tenor I) [IB]
Nacket bin ich von Mutterleibe kommen,

(Tenor I/II, Bass II) [IB, JPL, AD, GS]
nacket werde ich wiederum dahinfahren. Der
Herr hat's gegeben, der Herr hat's genom-
men, der Name des Herren sie gelobet.

(Capella)
Herr Gott, Vater im Himmel, erbarm dich über
uns!

(Soprano I/II, Tenor II) [AZ, RG, JPL]
Christus ist mein Leben, Sterben ist mein
Gewinn. Siehe, das ist Gottes Lamm, das der
Welt Sünde trägt.

PALESTRINA

JESUS, King most wonderful,
Thou Conqueror renowned,
Thou Sweetness most ineffable,
in whom all joys are found!

Thee may our tongues forever bless;
Thee may we love alone;
and ever in our lives express
the image of Thine own. Amen.

BYRD

Hail, true Body, born of the Virgin Mary,
who having truly suffered, was sacrificed on the
cross for mankind,
whose pierced side flowed with water and
blood:
May it be for us a foretaste of the Heavenly
banquet in the trial of death.
O sweet Jesus, O pious Jesus, O Jesus, son of
Mary, have mercy on me. Amen.

HEINRICH SCHUTZ

Part I: Concerto in the form of a German burial Mass

INTONATIO (Tenor I) [IB]
Naked came I out of my mother's womb,

(Tenor I/II, Bass II) [IB, JPL, AD, GS]
naked shall I return. The Lord gave and the
Lord has taken away, blessed be the name of
the Lord. (Job 1:21)

(Capella)
Lord God, Father in heaven, have mercy upon
us! (Kyrie eleison)

(Soprano I/II, Tenor II) [AZ, RG, JPL]
Christ is my life and to die is gain. Look, this is
the Lamb of God, which carries the sin of the
world. (Philippians 1:21, John 1:29b)

(Capella)

Jesu Christe, Gottes Sohn erbarm dich über uns!

(Alto, Bass I) [KG, GS]

Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren; darum, wir leben oder sterben so sind wir des Herren.

(Capella)

Herr Gott, Heiliger Geist erbarm dich über uns!

INTONATIO (Tenor I) [IB]

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab,

(Soprano I/II, Alto, Tenor I/II, Bass II) [AZ, RG, RC, IB, JPL, GS]

auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

(Capella)

Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen; fahr hin, mein's Herzens werte Kron, und sei das Heil der Armen, und hilf ihn' aus der Sünden Not, erwürg für sie den bitteren Tod und laß sie mit dir leben.

(Soprano I, Tenor II) [AZ, JPL]

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

(Capella)

Durch ihn ist uns vergeben die Sünd, geschenkt das Leben. Im Himmel soll'n wir haben, o Gott, wie große Gaben!

(Soprano II, Bass I) [RG, AD]

Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe.

(Capella)

Es ist allhier ein Jammertal, Angst, Not und Trübsal überall, des Bleibens ist ein kleine Zeit, voller Mühseligkeit, und wer's bedenkt, ist immer im Streit.

(Tenor I/II) [IB, JPL]

Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden; wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden.

(Capella)

Jesus Christ, Son of God, have mercy upon us! (Christe eleison)

(Alto, Bass I) [KG, GS]

When we live, we live for the Lord; when we die, we die for the Lord: therefore, whether we live or die, we are the Lord's. (Romans 14:8)

(Capella)

Lord God, Holy Spirit, have mercy upon us! (Kyrie eleison)

INTONATIO (Tenor I) [IB]

God loved the world so much, that he gave his begotten son,

(Soprano I/II, Alto, Tenor I/II, Bass II) [AZ, RG, RC, IB, JPL, GS]

so that all who believed in him would not be lost, but have everlasting life. (John 3:16)

(Capella)

He spoke to his beloved Son: now is the time for mercy, go, my heart's worthy crown, and be the salvation of the poor and help them from the distress of sin; take upon yourself the bitterness of death and let them live with you. (Martin Luther, 1523)

(Soprano I, Tenor II) [AZ, JPL]

The blood of Jesus Christ, God's Son, cleanses us from all sin. (1 John 1:7b)

(Capella)

Through Him our sin is forgiven, our life restored. In heaven we shall have, O God, what wondrous benefactions! (Ludwig Helmbold, 1575)

(Soprano II, Bass I) [RG, AD]

Our life is for heaven: from there also we look for the Savior, Lord Jesus Christ: he will transfigure our futile body to become similar to His glorious body. (Philippians 3:20- 21a)

(Capella)

Here all around is a vale of tears, need and sorrow everywhere, our stay here is for but a brief time full of hardship, and if you think about it, you are always in disharmony. (Johann Leon, 1582/89)

(Tenor I/II) [IB, JPL]

If your sin were as red as blood, it shall be as white as snow, were it red like crimson, it shall be as wool. (Isaiah 1:18b)

(Capella)

Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der heilige Geist im Glauben lehrt uns darauf vertrauen.

(Alto) [RC]

Gehe hin, mein Wolk, in deine Kammer und schließ die Tür nach dir zu! Verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.

(Soprano I/II, Bass I) [AZ, RG, AD]

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an;
für den Unverständigen werden sie angesehen,
als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben, aber sie sind in Frieden.
Aber sie sind in Frieden.

(Tenor II, Tenor I, Bass I, Bass II) [JPL, IB, AD, GS]

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmachtet',
so bist du, Gott, allzeit meines Herzens Trost und mein Teil.

(Capella)

Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht, und zu weiden. Er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

(Bass I/II) [AD, GS]

Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt, so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

(Capella)

Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darniederleitet, wir müssen alle sterben, allhier in diesem Jammerthal ist Müh und Arbeit überall, auch wenn dir's wohl gelinget.

(Tenor I) [IB]

Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott

(Capella)

His word, His baptism, His Eucharist serve against all misfortune; belief in the Holy Spirit teaches us to have faith. (Ludwig Helmbold, 1575)

(Alto) [RC]

Go, my people into your chamber and shut the door behind you! Hide yourself for a little moment until the wrath has passed. (Isaiah 26:20)

(Soprano I/II, Bass I) [AZ, RG, AD]

The souls of the righteous are in the hand of God and no torment shall touch them; in the sight of the unwise they seem to die, and their departure is taken for torment, and their going away from us to be destruction; but they are in peace.
But they are in peace. (Wisdom of Solomon 3:1-3)

(Tenor II, Tenor I, Bass I, Bass II) [JPL, IB, AD, GS]

Lord. if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me. (Psalm 73:25-6)

(Capella)

He is the salvation and blessed light for the heathen, to enlighten those who don't know You and to tend them. He is of His people Israel the prize, honour, joy and delight. (Martin Luther, 1524)

(Bass I/II) [AD, GS]

We live for about seventy years and at best for eighty years, and if it was delightful, it was trouble and labour. (Psalm 90:10a)

(Capella)

Ah, how wretched is our time here on earth. soon man lies down, as we all must die: Here, in this vale of tears, is everywhere trouble and labour, even if you prosper. (Johannes Gigas, 1566)

(Tenor I) [IB]

I know that my Redeemer lives, and he shall make me then stand up from the earth: and this my skin then shall cover my body and in my flesh I shall see God. (Job 19:25-6)

(Capella)

Weil du vom Tod erstanden bist, werd ich im
Grab nicht bleiben, mein höchster Trost dein
Aufahrt ist, Todsfurcht kannst du vertreiben,
denn wo du bist, da komm ich hin, daß ich
stets bei dir leb und bin, drum fahr ich hin
mit Freuden.

Herr, ich lasse dich nicht, du segnest mich
denn.

(Capella)

Er sprach zu mir: Halt dich an mich, es soll dir
itzt gelingen, ich geb mich selber ganz für
dich, da will ich für dich ringen.

Den Tod verschlingt das Leben mein, mein
Unschuld trägt die Sünden dein, da bist du
selig worden.

Teil II: Motette "Herr, wenn ich nur dich habe"

(Chorus I/II)

Herr, wenn ich nur dich habe, so frage ich
nichts nach Himmel und Erden.

Wenn mir gleich Leib und Seele verschmacht',
so bist du doch, Gott, allezeit meines Her-
zens Trost und mein Teil.

Teil III: Canticum Simeonis

INTONATIO (Tenor) [IB]

Herr, nun lässest du deinen Diener

(Chorus I)

in Frieden fahren, wie du gesagt hast. Denn
meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast für allen Völkern,
ein Licht, zu erleuchten die Heiden, und zum
Preis deines Volks Israel.

(Chorus II - Seraphim I, II und Beata anima) [AZ,
LH, JPL]

Selig sind die Toten, die in dem Herren sterben,
sie ruhen von ihrer Arbeit, und ihre Werke
folgen ihnen nach. Sie sind in der Hand des
Herren, und keine Qual rühret sie.

(Capella)

Since You arose from death, I shall not remain
in the grave, Your Ascension is my greatest
comfort, You can drive away the fear of death,
for where You are, I will go too, so that I may
live and be with You forever, therefore I die
with Joy. (Nikolaus Herman, 1560)

Lord, I won't let You go, except if You bless me.
(Genesis, 32:27b)

(Capella)

He said to me: Hold on to me, you will succeed;
I give myself all for You, and I struggle for
you. My life swallows up Death, my innocence
bears your sins, and you found salvation.

(Martin Luther, 1523)

Part II: Motet "Lord, if I have but Thee"

(Chorus I/II)

Lord, if I have but You, I ask neither for heaven
nor earth. And when my body and soul are
dying, You, God, are always the comfort of my
heart and part of me. (Psalm 73:25-6)

Part III: Cantic of the blessed Simeon

INTONATIO (Tenor) [IB]

Lord, now You let Your servant

(Chorus I)

go in peace, as You said. For my eyes have
seen Your salvation which You offered for
all people, a light to enlighten all Gentiles,
and for the glory of Your people Israel. (Luke
2:29-32)

(Chorus II - Seraphim I, II und Beata anima) [AZ,
LH, JPL]

Blessed are the dead who die in the Lord; they
rest from their labours, and their works do
follow them. They are in the hand of the Lord,
and no torment touches them. (after Revela-
tion 14:13 and Wisdom of Solomon 3:1)

BIOGRAPHIES

Founded in 2012 by Daniel Taylor, the University of Toronto **SCHOLA CANTORUM** aims to present the brilliant early choral and instrumental repertoire from across the centuries to a new audience. Our interpretations strive to recreate the original performances of musical works - interpretations led by the energy and insights of the gifted students themselves - in the belief that historical performance ideals and knowledge of the old world are essential for creating music anew.

An exclusive recording artist for Sony Classical Masterworks, **DANIEL TAYLOR** is one of the most sought-after countertenors in the world. Daniel appears on over 100 recordings including Bach Cantatas/Monteverdi Choir/Gardiner (Deutsche Grammophone Archiv / SDG); Renaissance duets with Bowman / Actor Ralph Fiennes/TEM (BIS); Handel's Rinaldo with Bartoli /AAM/Hogwood (Decca); Cantatas "Before Bach" /Collegium Vocale / Herrewége (Harmonia Mundi); Sakamoto's pop-opera "Life" with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas/Bach Collegium Japan (BIS); the "Voice of Bach" with the TEM (Sony) and in Shakespeare's songs (Sony). Daniel has recorded the CD/DVD of the Bach B minor Mass/ Ensemble Orchestral Paris/Nelson (EMI) and with Kammerchor Stuttgart/Bernius (Carus). Daniel also appears on the soundtrack of "TOTEM" with the Cirque de Soleil (Universal). With Jeanne Lamon and Tafelmusik, he recorded a recital of Bach Alto Cantatas (Analekta). Daniel has recorded Handel's Messiah with the Montreal Symphony/Nagano (Sony), the Kammerchor Stuttgart/Bernius (Carus), the ABS/Thomas (Koch), on CD/DVD with Tafelmusik /Taurus (Tafelmusik/ Bravo Television) and also on CD/DVD in with Heppner/Nelson.; in 2013 he recorded Messiah with the Handel&Haydn Society/ Christophers (Coro). Daniel also recorded 'Angel Heart' with Frederica Von Stade, Matt Haimovitz and Actor Jeremy Irons (Oxingale) – this disc has been nominated for a 2014 Grammy. In his role as a Conductor, Daniel debuted as the first Guest in the history of the Tallis Scholars; he also has conducted the Kammerchor Stuttgart and the Gabrieli

Consort. Daniel's debut at Glyndebourne in Handel's Theodora (Erato) followed his debut in Jonathan Miller's production of Handel's Rodelinda (EMI). His North American operatic debut was in Handel's Cesare at the New York Metropolitan Opera. With the Monteverdi Choir/Gardiner, Daniel appeared in the Bach Cantata Pilgrimage in concerts and recordings all over the world.

Recital appearances include Wigmore Hall, Beijing's Forbidden City Hall, and Carnegie Hall. Recent engagements include the World Premiere of Robert Lepage's production of Ades' The Tempest' and his return to the Teatro Colon Buenos Aires, Handel's Messiah/Toronto Symphony/McGegan, Britten Canticles at Lincoln Centre and Handel's Messiah/Bach Collegium Japan/Suzuki. In 2014 Daniel makes his debut at the Los Angeles Opera with Plácido Domingo. As an educator, Daniel has offered master classes at the Beijing Conservatory, in Sao Paulo, at the Royal Academy, Guildhall and the Royal College of Music. The University of Toronto appointed Daniel Taylor the Head of Historical Performance in the Faculty of Music. Daniel is Artistic Director of the Quebec International Festival of Sacred Music and Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world. In 2013, Daniel received the Queen's Medal for Music.

The Choir and Orchestra of the **THEATRE OF EARLY MUSIC** (TEM) is an ensemble of some of the world's finest musicians, sharing a particular passion for early music. Its formation is the result of a search by instrumentalists and singers for opportunities to allow devotion and dedication to enter into the creative process. In various combinations, leading international musicians in the field perform on the platform provided by the TEM in concerts conducted by Daniel Taylor in its regular series in Montreal, Ottawa and Toronto, on tours around the world and on recordings. The choir and orchestra of the TEM appear in some thirty concerts every year, recently having performed on stages in France, Argentina, Brazil, England and China.

ARTISTS

Schutz: Musicalische Exequien
(SOLOISTS, CHOIR AND CONTINUO)

SOLOISTS:

Soprano I	Agnes Zsigovics
Soprano II	Rebecca Genge (mvt I & II) Elizabeth Hetherington (mvt III)
Alto I	Rebecca Claborn
Alto II	Kyle Guilfoyle
Tenor I	Isaiah Bell
Tenor II	JP Fortier-Lazure
Bass I	Geoffrey Sirett
Bass II	Alex Dobson

CHOIR:

Soprano I	Michele Deboer*, Rebecca Genge Elizabeth Hetherington Hannah Tarder-Stoll, Agnes Zsigovics
Soprano II	Erin Cooper-Gay*, Jennifer Krabbe, Julia Morson Bronwyn Thies-Thompson*, Jessica Wright
Alto I	Rebecca Claborn, Simon Honeyman Whitney O'Hearn, Peter Mahon*, Jennifer Routhier
Alto II	Cameron Shahbazi, Kristina Alexander, Ryan McDonald, Kyle Guilfoyle
Tenor I	Isaiah Bell*, Charles Davidson*
Tenor II	Jean-Philippe Lazure*, Paul Ziade*
Bass I	Alexander Dobson*, Graham Robinson*
Bass II	David Roth*, Geoffrey Sirett

ORCHESTRA:

Cello	Amanda Keesmaat
Organ	Christopher Bagan
Double bass	Alison MacKay
Lute	Sylvain Bergeron

* Members of Theatre of Early Music Choir

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We need your support for this exciting initiative. Opportunities are available to sponsor concerts, visiting artists, master classes and to establish scholarships. For further information please contact Bruce Blandford, Director of Advancement at 416-946-3145 bruce.blandford@utoronto.ca.

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